THE KINEMATOGRAPH AND LANTERN WEEKLY.

Edited by Theodore Brown.

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Helps and Hints.

Cracked Condensers. A. P. writes:—"I notice that in No. 3 of the K. & L. WEEKLY you allude to the cracking of kinematograph condensers during exhibition. Many of your readers will be glad to hear that the difficulty has been met by Robert Rigby, Premier Works, Hatton Garden, who produces a condenser with three steel springs fixed to the inner ring of the condenser cell, which prevents all cracking as the condenser becomes heated or cooled."

Joining Broke Films during an Exhibition. When a film becomes broken during an exhibition it is the usual practice to hastily pin the two broken ends together, and thus make a temporary connection so that the take-up spool continues to wind the film. This is by no means the best method to adopt, as pinning means permanent damage to at least two or three pictures, with the consequence that the after joining up necessitates cutting away the damaged pictures, which is attended with non-synchronism, a jerk appearing on the screen at that point where the missing pictures are absent. In addition to this, when films are pinned together the rough edges of the latter are apt to damage overlaying pictures on the spool. It is much better to join the broken ends for temporary purposes by means of an ordinary piece of sticking plaster, which has a tendency to instantly adhere, so that little time need be lost in the progress of exhibition. Failing this an ordinary piece of stamp paper answers the purpose well. It should be mentioned, however, that with both the last two methods named the sticking material should be applied to the celluloid side, *i.e.*, the shiny side of the film; the object of this being to save damaging the emulsion side, which might result in a necessity to dispense with several pictures when afterwards joining up permanently, a point to be avoided.

Best Position for Colour Discs Whenever possible tinters or colour filters should be employed between condenser and film; and not where the majority of machines have them fitted, in front of the objective. It has been found in practice that interposing the tinters between objective and screen is liable to upset the focus, especially so when the tinters are made of imperfect glass or celluloid. This cannot happen if they are used between condenser and picture.

Joining Films with Cement The proper and accurate joining up of film subjects necessarily demands care and practice. Opinions differ as to the most desirable amount of film to be overlapped at the joint; but we have found that one eighth inch or the inclusion of one perforation answers, and if properly cemented with accurate registration, perforation with perforation, there will be no jerk visible on the screen when the join passes through the gate of the projector. Before applying cement the ragged ends of the film should be cut off, and assuming that we are joining up a broken film in the middle of a subject, trim one end off at the juncture of the first perfect picture, and cut the other end off one-eigthth in advance of a picture. Now remove the emulsion from the one-eighth space last mentioned, by damping with the finger tip. Prior to doing this, a thin line should be scraped off by means of a penknife and straight edge, and on damping as specified the one-eighth strip of gelation will be easily pealed off. The cement is now applied to this part and to the celluloid side of the other end of the film, the two quickly pressed together, and perforations made to coincide before the cement has had time to set. At this stage of the operation the joined film may be laid over a sprocket wheel, so that the teeth of the latter enter the perforations at the join and thus ensure registration. Another plan is to provide a hard wood block filled with several pins, fixed at suitable distances to fit into the perforations; when using this the joined portion of the film is placed over the block with pins inserted in perforations, this of course being done before the cement has dried.

Slackening of a Contracted Roll of Film. It is sometimes convenient to run a film subject through a projector without going to the trouble of winding it on a spool. To do this the aperture in the centre of the roll must be large enough to admit the spool pinion on the machine, together with a ring or tube to fit on the latter. The roll must not be placed on the spool pinion without first inserting a ring or tube into the centre of the roll of film, and the tube used must be a slack fit for the spool pinion on the machine. If this precaution is not taken and an attempt is made to run the film through the machine, the roll will gradually become tightened upon the spool pinion; so that ultimately it grips so firm that further transmission through the machine becomes impossible, and it is with difficulty that the roll is removed from the machine. When a roll is too closely wound to admit of a ring or tube it may be slackened out by gripping its circumference in the left hand, and inserting the forefinger of the right hand in its centre. The left hand is then turned towards the operator, and the outer portion of the roll thus slackened. It will now be found that the aperture in the centre of the roll may be increased by twisting the inserted finger from right to left.

To Prevent your Films Becoming Brittle. Films should be kept in the coolest place obtainable, and on no account stored near to the ceiling of a room. Cooling tanks are provided for the purpose of keeping films in a good condition, but these are only essential in tropical countries. The proper care of films in this respect is of greater importance than some showmen seem to imagine, but when it is remembered that accident and breakage can often be traced to the brittleness of a film, snapping at the perforated edges during its passage through the machine, it will be realised that some care of films in the respect intimated is quite worthy of serious consideration.

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Black and White	470	Man with the Ladder and the Hose	475		
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Burglar Bill	210	Nobody Works like Father	690	Foul Play	875
Moving Day	790	Oh! that Limburger	600	The Mechanical Statue	480
The Newsboy	785	Love versus Title	720	The Bad Man	660
The Green Goods Man	730	The Prospectors	770	Fun in a Fotograf Gallery	785
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Flat Dwellers	400			The Belle of the Ball	475
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Ostrich Farm at Pasadena	200	The Acrobatic Burglars	660	Amateur Night	390
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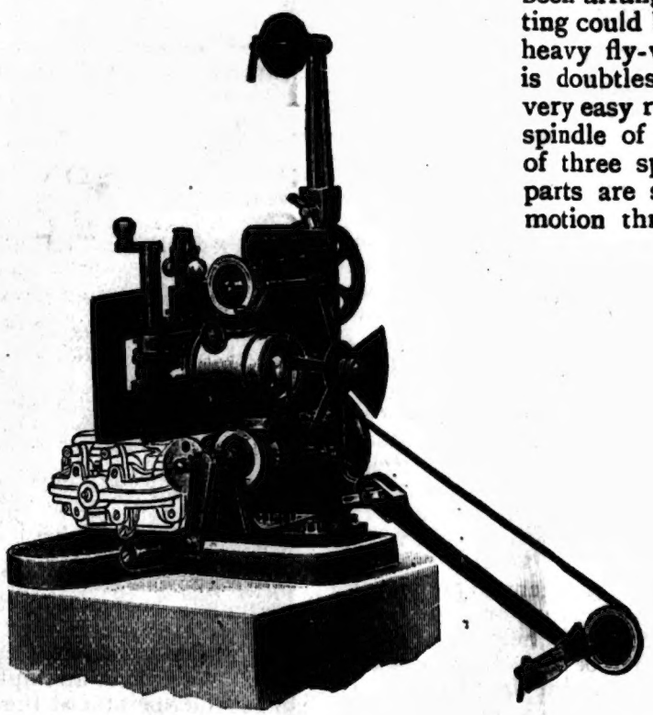
Kinematograph Projectors as I see them.

By the Editor.

The exhibitor whose business it is to see that his results upon the lantern screen are the best that can be obtained from the technical point of view regarding projection necessarily,—and, we may add wisely, looks with a very critical eye upon the machine he may elect to use for this purpose. Hence by giving an unbiassed opinion of the various types of machine at present on the market, we hope to be of service, not merely to the man who contemplates the profession for the first time, but also to showmen more or less dissatisfied with present results. Without making any attempt to classify our list, either with regard to merit or price we offer such information as we have been able to gather by a personal inspection of each machine dealt with, and in most cases after testing the machines in actual operation.



The "Heptoic" Bioscope.

The first impression one gains on looking at this machine, is that the build is of a very solid and compact nature. The *principle* upon which it is based, is that of the "dog-movement" which seems to be the one upon which most manufacturers now construct their apparatus. *The Shutter* is of such dimensions that the translation of pictures is entirely hidden during their movement through the machine, whilst the position chosen for the shutter is at that point where the rays of light cross on emerging from the objective. The *cut-off* is automatic in its action. A vertical plate sliding between guides is automatically raised when the speed of operation is sufficient to dilate the governing balls by which the motion of the cut-off is controlled. Thus the film is only exposed to the light, when a safe speed of transition through the gate has been arrived at, rendering the chances of fire impossible. As a secondary precaution, the gate or film trap is protected by a *Heat Shield*; and this addition serves also as a protection against overheating the springs of the gate.

A special feature about the gate itself is that it is interchangeable; thus the pressure springs are attached to a plate which can readily be removed should they in any way become damaged, and which can be replaced by a spare plate provided with the machine, handily placed at the side for the purpose. The method of *marking* adopted is such that the picture upon the screen remains stationary. It is accomplished by a screw with a crank-handle (see illustration left hand top corner). This moves the lens and film trap together; and we think in many respects this mode of movement is to be preferred to a lever motion. A very strong bracket to support the Sprocket Wheel is provided, with the object of preventing undue strain upon the handle. On turning the handle we discovered at once that a good balance of mechanism had been arranged, so that regularity in operating could be comfortably sustained. The heavy fly-wheel provided on the machine is doubtless somewhat responsible for the very easy running. At right angles to the spindle of the driving sprocket is a chain of three spur wheels in mesh, and these parts are so arranged that uniformity of motion throughout the entire machine is ensured.

The main plate in which the minor parts take their respective bearings, runs parallel with the optical axis and at right angles to the direction of rotation of the driving handle; a point worthy of notice, insomuch that stability and rock steadiness is thus made possible. In addition we notice that the machine has exceptionally long bearings for most of the rotating parts; which again must help to ensure steadiness. The necessary precaution of making the entire film track hollow has been taken; so that there is no possibility of damaging the picture surface during transition of the film through the machine. The sprockets appear to be absolutely accurate, and will therefore take any "4-hole" film on the market; as a further precaution both sprockets are provided with flanges. Rocking rollers give the necessary pressure. The take up is operated by a spring band, and spools up to 13 in. in diameter may be used (taking 2,000 feet of film).

The change from kinematograph to ordinary lantern, is made by swivelling the mechanism round on a brass base. The lantern is of sufficient dimensions to permit of the use of any make of electric lamp or limelight jet; and condenser is the *Herschel* combination. A "Carrier-grip" ensures that the carrier cannot be accidentally shifted whilst in use and a telescopic draw-tube on the front cuts off all stray light, when the

machine is in any position.

Objective Lenses. The kinematograph objective consists of a Darlot lens, which we know to be capable of transmitting a large amount of light without loss of definition in the picture. Lenses of various foci may be employed, and all are interchangeable in the special barrel rack-front attached to the machine. This is a point that should appeal to prospective exhibitors who are likely to have occasion to show in halls varying in size.

The machine when set up for use is very compact and neat in appearance and is capable of being folded in a small compass for travelling purposes. Thus the length (folded) does not exceed 26 inches; height 18 inches; width 13 inches; whilst the weight is only 61 lbs. or 85 lbs. when packed for shipment. As far as we were able to see, every part of the machine is thoroughly well made and we failed to find the machine lacking in any of the ordinarary requirements of a kinematograph exhibition.

THE MINIMUM SALARY QUESTION.

To the Editor "The Kinematograph & Lantern Weekly."

Sir,—In my first letter to you, I said I expected a host of B.O.A.'s to attack me. I have not been disappointed, but despite all the argument and the not inconsiderable abuse piled on my head, I am still unconvinced and maintain that no one has really answered my argument. Most of your correspondents ask indignantly, "has he ever travelled the provinces with a bioscope, working four and six turns a week," etc., etc., (Mr. Catlin). "Can he take a kinematograph on tour, using all kinds of voltages," etc., etc., (a Member). Now what *has* this all got to do with the question?

I said plainly and openly in my first communication that my remarks applied solely to operating a machine in a music hall and I said, and I say it again, that that is not sufficient work to occupy a man's whole time. Mr. Catlin admits this, for he says the operator must make up his time in the shop. Now I know cases where there is no shop for him to go to. Mr. Catlin also talks about moving a man about from hall to hall. Well, that is alright in London, but it won't work when there is only one hall in a small town.

All of your correspondents of last week, seem to go on the lines of Mr. Catlin, who talks about "four or five shows nightly" and "Turkish bath boxes." I can't help Mr. Catlin's toubles if his box is warm, and it doesn't follow because that work is worth £2 or more a week, that the little work I do, for instance, is worth the same money—probably the B.O.A. would be the first to say no to that. I don't dispute that a man who works a number of shows a night should get a huge salary, but I say that that should not make it go against a man who finds he can unite operating to his other work.

I sign myself by the name (which I am proud of) given to me by Mr. Merritt.

Yours, etc.,
"Candid Critic."

A CANDID CRITIC CRITICISED.

To the Editor "The Kinematograph & Lantern Weekly."

Sir,—I am in the Optical Trade, and have made a study of general optics, and am also a Lanternist and Operator as occasion demands, using all illuminants but, performing two things as I do, I cannot see the justice of a "Candid Critic's" remarks. What if he can operate, as well as do his own work, is that any reason why he should do operating at 10/- per week? This is nothing more or less than doing a man out of a job.

When operating comes my way, I do not do it under the full professional price paid for an evening's work. Animated photography and projection have been a side study to my business, so that I feel attached to all that is connected with the science. (Please note, not "handle turning").

This man certainly seems to think he knows something about the business, but I wonder whether he could judge what lens he should use on seeing a strange hall, or is he one of those that would fumble about for two or three hours and then find he had brought the wrong one with him?

It is all very well for him to talk about his show being up to the best standard, but by whose experience is it, that it is so? Is it his? No! What about the firm that installed and set it right so that he could do the "handle turning" of which he seems competent. I believe that is what the firms do where there is a machine running every evening. Let him give the credit where it is due and not take it all on himself. Let him go out and learn the little general optics that he needs to run a show that he has to put up for himself in an out of the way place, and also the knowledge of the other lights, before he calls himself an operator, for as an operator he will not always have an arc lamp of a standard power to deal with. Please note I have not said anything for or against the B.O.A. I wish only to strike at a cut-throat fo the trade, a man who has lowered himself to do scientific work at a scant wage just because it brings him in a little more.

Yours truly,
An Operator Outside the B.O.A.

FRAMING THE RULES OF THE B.O.A.

To the Editor "The Kinematograph & Lantern Weekly."

Sir,—I would suggest that B.O.A. operators should not be allowed to work under a certain wage, say London and provincial, permanent, 37s. 6d. for ordinary music hall work; 42s. 6d. for two hours' show; touring, any length of show, 52s. 6d.; and 5s. per week extra if engaged for less than four weeks.

And if required to perform any other duties than operating to be paid extra. Some operators work limes—in that case let the operator be paid lime man's money, which in the smallest halls is 6s. and 1s. for each matinee.

There is another item that should receive attention. It is generally known that most of the halls have a bioscope, and there are artistes that have slides and films. In some cases they rely entirely upon the projection of same for their show. They don't attempt to carry a lantern, because they can get the operator at the hall to do it for them, thus saving them the worry and anxiety of fixing up; in many cases the artiste's living is in the hands of the operator, who has charge of their films and slides, and at the end of the week, when the operator expects something in return for his labour, his reward is frequently nothing but abuse. There are, of course, some considerate artistes, but in my experience it has been about one in every dozen. Sometimes they offer us sixpence for a drink—others will give a shilling. Just fancy doing twelve or thirteen shows for this vast amount of wealth! Then some say we get more than our market value. I had a turn here a few nights ago, and worked their show six nights, twelve shows in all. Without the operator they could not show; they had 28 slides, and I put them through the lantern at each show, and at the end of the week they came for their slides with the old story, "See you in a minute." For curiosity I made up my mind to find them, which I did after about three weeks, and reminded them of the operator, and for shame's sake they sent 2s. 6d., saying they did not pay for their slides being shown. This is the way we are used by artistes many a time. I dare say other operators could say a bit about this if they cared to speak up.

Yours, etc.,
Live and Let Live Operator.

Who's Who.

Jonathan Fallowfield.

The house of Fallowfield recently celebrated its Jubilee, having made a record of more than fifty years ot photographic material dealing, of which the supply of lantern appliances forms no small part. The original business was started in 1855 by Mr. Jonathan Fallowfield. In 1888 the entire business was bought by Mr. F. W. Hindley. and two years later the business was removed from the Marsh, Lambeth, to the present address. The business is now under the management of Mr. Duncan Hindley, who with his father has evidently preserved the happiest relations with their staff, if one may judge from the nature of the proceedings at the dinner and smoking concert, held at Frascati's Restaurant, a few weeks since.

Harrington & Co., Ltd.

At 586 George Street, Sydney, and 93 Queen Street, Brisbane, Australia, is to be found one of the most flourishing businesses of modern times. If there is one thing more than another to inspire one with respect for our fellow-man it is to see him cut his way up in the battle ot life and attain an honourable position and a useful one. This Mr. J. Harrington, of the above firm has well done. Coming to Australia some eighteen years ago, and meeting with reverses in other States —"Colonies" at that time—he later came to Sydney, and without friends or means made a fresh start, equipped only with a stout heart and a thorough knowledge of his profession. How well he has succeeded may be seen in the magnificent business that, founded by him and his partner, Mr., C. R. Unteutsch, has now grown up in Sydney and Brisbane, with representatives in all the States and New Zealand. This progressive firm now caters for the kinematograph trade, importing from England and elsewhere machines and films of all the leading firms, namely, Gaumont, Urban, Paul, Pathé, Edison, Lubin, Williamson, Vitagraph, Sheffield Photo Co., etc. Mr. J. Harrington is now on a tour through Europe via Japan and America and expects to reach London early next month. These lines will doubtless reach his eye before his arrival in the metropolis and we trust he will pay us a call before leaving town.

L. Kamm & Co.

Messrs. L. Kamm and Co., of 27, Powell Street, Groswell Road, E.C., are responsible for the only *plate* kinematograph on the market. The well-known "Kammatograph" takes a circular glass plate twelve inches in diameter, on which the photographs are taken in spiral order. Two patterns are made, both of the same size, but taking 350 and 550 pictures respectively, the former, of course, being larger. The resulting animated scenes lasts from half to three-quarters of a minute. The duration of any scene taken is necessarily short, as compared with subjects taken by the ordinary kinematograph film camera; but it possesses the advantage of simplicity in that the plates may be developed exactly in the same manner as one would develope an ordinary lantern slide; and in practice, the amateur has found the "Kammatograph" the stepping stone to more serious work. It must not be concluded from these statements, that the results from this most ingenious appliance are technically inferior to those obtainable in ordinary kinematographic apparatus. As a matter of fact, for a certain class of work; such as, the analysis of plant life; and similar subjects, scientists have found this instrument invaluable. Another speciality emanating from Messrs. L. Kamm and Co., are, the Zerograph, a telegraphic printing instrument; Oxygen Generator; Acelylene Generator; Nernst Projecting Lamps, Searchlights, etc. We are given to understand that every accessory for the kinematograph trade is supplied; and at the recent Photographic Evhibition held at Gamages, High Holborn, Messrs. Kamm and Co., were showing a very elegant Projector of their own design; further particulars of which, we must reserve for insertion in our series on "Projectors as I see them." Mr. L. Kamm who founded the concern in 1892 is a member of the London Chamber of Commerce, the Institute of Civil Engineers of France, and of the Royal Institute. In all Mr. Kamm has taken about 50 patents in England and foreign countries for different apparatus, the most recent being three patents on a kinematograph projector and one on a kinematograph printer which takes the form of an attachment for the camera.

Miscellaneous,

Films for Sale, Situations Vacant and Wanted, etc.

6d. per line. Three Insertions at price of two.

SITUATIONS VACANT.

WANTED by a large Wholesale House a man to take the management of the Kinematograph department. Must have a thoroughly practical knowledge of everything connected with the Lantern and Kinematograph; also well up in the Film Hiring Trade. Only a smart business man required. State age, experience and salary required. Address Box 10, Kinematograph and Lantern Weekly, 9 Tottenham Street, London, W.

WANTED Known. -Disengaged shortly. Bioscope and Chronophone Operator gas or electric. Steady, good refs. Would like to go abroad. Offers invited.—J. KWIZ, c/o Kinematograph and Lantern Weekly, 9, Tottenham Street, London, W.

FILMS FOR SALE AND WANTED.

FILMS for Hire. all the Latest, and films for Sale. Keep your show up-to-date by hiring from P. Bendon, 3, Albert Road, Glasgow.

FILMS for sale, we have thousands of feet, send for lists to The Amateur Photographic Depot, 71. Oxford Road, Manchester.

APPARATUS FOR SALE AND WANTED.

SANDERSON CAMERA with printing frames, chemicals, etc Cost over £7 Perfect condition. Will sell to first offer for £4. E. Yates, 6, Epple Road Fulham, S.W.

GREAT BARGAIN.—Lecturer's Bi uniat Limelight Apparatus (almost new) Oxygen Cylinder and Accessories, in strong box £5 or offer; also collection of Slides, plain 3d. coloured 6d. each, in sets or selection.—For particulars apply "Kinshasa," Churchill Road, Boscombe.

WANTED to sell, films (majority 1d. per foot), Kinematograph, Accessories, Camera, etc. List Free.—A. Cheetham, Silvograph Pictures, Rhyl.

WANTED an arc lamp and resistance for using at home for living pictures House is wired 220 volts continuous current. State lowest price.—Arc, Box 13, Kinematograph and Lantern Weekly.

WANTED to hire a good up-to-date Kinematograph from October to March with option of purchase, also 3,000 feet of film, good new stuff, with a change every fortnight, Hale, Photographer, Farnham.

TO LANTERNISTS—A Chance of a Lifetime. Stewards Triple Premier Lantern, with 3 sets of lenses for large or small halls, jets, &c., in travelling case, perfection. Cost £160. Price £40, or near offer. — C, 221, Temple Chambers, E.C.

TWO 40ft. Brins Gas Cylinders with hemp covers, almost new, £3 3s.—C 221, Temple Chambers, E.C.

SECOND-HAND Kinematographs and Films, tremendous bargains, list 3d. Hughes' Kinematographs from £3 3s. have no equal, grandest selection in the world; large detailed catalogue, 8d.—Hughes, Brewster House. Mortimer Road, Kingsland, N.

Telegrams—
"Chronophone, London."

Telephone—
2450 Gerrard.

The Gaumont Co.,

"CHRONO HOUSE,"

5 & 6, SHERWOOD ST., (Back of the County Fire Offices) PICCADILLY CIRCUS,

LONDON, W.

Cinematographers by Royal Command.

At the London Hippodrome the Chronophone has now made its 310th Performance. Having appeared Twice Daily since December 6th, 1906, continues to run and commands as much appreciation and applause as when it first appeared there over six months ago. A fortnight ago Mr. Howden stormed York with the Chronophone. Last week Mr. Tuby eclipsed every Show in Grimsby, with his cream of GAUMONT'S SINGING AND TALKING PICTURES, while in every province of the Showman World, the Chronophone is adopted on every hand.

HAVE YOU READ OUR CHRONOPHONE AGREEMENT?

THE

Oxford Historical Pageant

WITH ROYAL PATRONAGE.

COMMEMORATION 1907.

JUNE 27th, 28th & 29th, JULY 1st, 2nd & 3rd

With the Patronage of their Royal Highnesses the Prince and Princess of Wales, H.R.H. The Princess Royal and the Duke of Fife, K.G., T.R.H. The Prince and Princess Christian, H.R.H. Princess Louise and the Duke of Argyll, H.R.H. the Duchess of Albany, and the leading Members of the University, City and County.

Will be held in the Grounds of

Christ Church and St. Magdalen College,

Where the river Chirwell passes near the end of the Broad Walk.

The most brilliant spectacle of the year

Sole and exclusive rights for taking Cinematograph Pictures . . . .

THE GAUMONT CO.

Who have made a name for the taking of Topicals.

Who took the Best Boat-Race Picture? **GAUMONT'S**

Largest Concern in the Cinematograph World.

THE DERBY, 1907.

is passed, but long will it live to be perpetuated as a living memory true to life as on the day of June 5th. Scenes on the road to Epsom —Scenes on the Course—Away, "There they go."—At Tattenham Corner—The sweep to the finish—The Finish—The scene after the race—The Welsher.

No. 594. Length 348 ft. Price £5 16s. net.

A thing that has long been looked for and produced by us is a fitting and first class film subject for the finish of picture shows.

We have been to some trouble to produce such a subject and are now successful in having turned out a beautiful film picture, beautifully coloured

GOOD-NIGHT.

The very thing to put an artistic and pleasing finish to a picture show of any kind.

Tasteful—Artistic—Original—Pleasing.

Length 20 ft. Price 10/- net.

A Rogue's Redemption.

The very latest picture. Full of mischief, fun, and frolic.

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An extravagant travesty.. Humorous to a degree. Brilliant throughout.

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— THE —

Kinematograph & Lantern Weekly.

9 AND 11, TOTTENHAM STREET, LONDON, W.

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Notice.

All matter and copy of advertisements must be received by first post on Wednesday to insure insertion in Thursday's current issue.

All letters should be addressed

"THE KINEMATOGRAPH WEEKLY,"
9, Tottenham St., London, W.

Telegrams—"Heronicus, London." Telephone—4777 Gerrard.

Kinematograph & Lantern Weekly

JUNE 13, 1907.

THIS is the fifth issue of our magazine as a weekly and we have reviewed the month's history to prove how our publication is catching on. We find that the number of subscribers has increased with each edition until in the last few days we have doubled our list—chiefly by the large number of subscribers from the States. We have in the four numbers sent a specimen copy to every name on our list of over 6,000 and very gratifying are the letters which accompany the 6/6 for a year's subscription. We have subscribers in France, Italy, Germany, Russia, China, Finland, Mexico, Cuba, India, North and South America, Arizona, New York, Kanzas, Illinois, Maryland, Columbia, San Francisco, Philadelphia, Pennsylvania, New Jersey, Chicago, California, Cincinnatti, Massachusetts, Alabama, Canada, Belgium, Austria, Malta, Switzerland, Spain, British East Africa, Japan, Australia, (W. Australia, Melbourne, Queensland, and Victoria) and New Zealand. We shall always be glad to hear from these about their work and the trade in these far away lands.

In connection with the postage of gratuitous copies we have been somewhat amused by the receipt of quite a number of letters, complaining that the writers have received No. 1 or No. 3 as the case may be, but that No. 2 or No. 4 have been omitted. They seem to think that they should have every issue regularly without any expense to themselves. To such we would point out that printing and postage is an expensive item. We post each week over 1,500 *free* copies—this week every music hall manager in Great Britain, and 800 persons in the United States who are in the profession, will receive a copy of this number—but our list, which embraces film makers, lantern, projector and camera makers, slide manufacturers, slide and film colourers, electric, lime and fitting makers, operators, showmen, music hall managers interested in the trade, touring shows, managers of halls, piers, alfresco shows, optical lantern dealers, and the various industries connected, is continually growing as the trade booms. We therefore urge those who recognise the advantage of a copy regularly, to become subscribers and make sure of obtaining a copy directly published.

The weekly edition was a success from the start and we have had nothing but praise as to its interest and utility. The only discordant note was as to its size. Now, it was not policy to come out with a big journal which we could not continue. We thought it wise to sound the trade with a paper which could grow as requirements necessitated. It is the duty of *all* in the trade to support our attempt to provide a journal to cater for their profession and improve their interests. This is our aim, and assistance with advertisements, subscriptions and information will materially help us to increase the size and importance of our magazine.

Picture taking in natural colours is a phrase of photography which has received the unstinted attention of some of our most eminent scientists; and the results to-day are of such a character as should encourage and stimulate the experimenters to fresh efforts. A modification in detail of some of these processes would lead to a practical application of the science to kinematograph work, and indeed such adaptations are actually in progress. During the past nine years quite a number of specifications have been lodged at the Patent office, proposing to accomplish the objects intimated; and it is interesting to note the similarity existing between some of these inventions.

Mr. W. Friese-Greene lodged a specification in 1898 in which the vibrations of the various colours in a latent state were more or less intermingled. The invention was directed in the first instance for purposes in ordinary single plate photography; but it is suggested that the particular process is adapted for use with the kinematograph. A disc of glass or other transparent media and composed of coloured sections is revolved between the object and the plate or film in making the negative; and a similar disc is also revolved between a positive made from such a negative, and the screen in projecting. The negative images produced by the several sectors will be, as it were, intermingled with one another to form one single negative image containing vibrations of the several colours. A transparancy from the negative when projected will produce the scene in natural colours.

In the following year 1899, Messrs. Frederick M. Lee and E. R. Turner applied for a patent embodying similar points but differing in detail. Thus whereas Greene's negative was a composite one, the light vibrations being intermingled over a common surface, the later invention depends for its results on a succession of three negatives differing according to the light passing through successive sectors of red, blue-violet, and green respectively. The disc in this invention is provided with opaque portions coming between the three coloured sectors; and these opaque sections act respectively as shutters covering the objective during the translation of

the film, both in making the negative and in projecting the positive. The disc used for projection purposes differs from that used when taking the negative insomuch that it is designed to meet the requirements of an arrangement of three objective lenses used in the process of projecting. From these details it will be seen that these two methods of taking and projecting kinematograph pictures through rotating filters, have many points in common.

There are other methods suggested by inventors whereby kinematograph pictures may be shown in natural colours and it is interesting to note what close sailing exists in the claims made at the end of the final specifications. The filtering of the light through the red glass, has up to the present been the greatest difficulty in the way of practical success; as the sensitiveness of the film must be very high to be effected at all through this colour.

Every now and again, a startling report appears in our daily papers, giving particulars of an invention that claims to have completely overcome this obstacle. These reports are generally written by a non-technical correspondent who has probably had a very hasty interview with the inventor, and by one who is not well acquainted with the large number of experimenters conscientiously working on the problem involved. The inventor also is sometimes a man unacquainted with the work of others experimenting along similar lines. It is no wonder then that the intelligence given in the Dailies cannot be relied upon for absolute truth in the full sense of the word. If such an authority as Hopwood, who wrote "Living Pictures," finds it difficult to rightly allot to each inventor his proper share of honour in the evolu- of the kinematograph, is it likely, we ask, that a Daily Paper correspondent will haphazardly jump to an accurate conclusion in such matters?

It will be noticed that we have not adopted the usual practice of printing at the foot of each advertisement page a request that correspondents should mention THE KINEMATOGRAPH AND LANTERN WEEKLY when writing to advertisers; we have found this quite unnecessary, being as we are the only journal devoted to the Kinematograph trade in this country; and we may add that our advertisers are constantly making voluntary statements to our publishers to the effect that they find THE KINEMATOGRAPH AND LANTERN WEEKLY eminently satisfactory as an advertising medium.

Of recent weeks there have been general complaints of the weather from manufacturers, the taking of whose subjects have either had to be postponed on account of the bad light, or if taken have turned out of only indifferent quality. We are glad to be able to report an improvement in this respect. Since we last wrote there have been some noticeably bright days, which were taken full advantage of. So far as staged scenes are concerned the maker of picture is now of course almost entirely independent of sunlight, but there are few films which do not call for one or more outdoor scenes, and these cannot be satisfactorily photographed on dull days. We sometimes wonder how the manufacturers find enough sunny days in which to take the large number of subjects they produce.

Our "Current Notes" alluded recently to the satisfactory results which followed on the proper use of topical films, and suggested that the offer of a small prize to any one whose photography was identified on the screen would have a still greater effect. We are pleased to note that his suggestion has been adopted with satisfactory results at the Tredegar Hall, Newport. An account of the circumstances appears elsewhere.

THOSE who have read newspaper accounts of the visit of the British journalists to Germany, and the impressions contributed to their various papers by the travellers, must have noticed that each of them touched more particularly upon the progressiveness of German social methods and the thoroughness of German business men. In the first direction it is said that the principle of public ownership of land, etc., has been carried so far that in one town there is no necessity to levy a rate at all, while the labour bureaux are so well organised that the evil of unemployment, as we know it, is practically non-existent. We mention these facts, not to point a political moral, but because they go to illustrate the thoroughness of the Germans. Whatever they undertake, they carry to a logical conclusion and on the evidence of the visiting journalists the same thoroughness is noticeble in both social and commercial matters. Now this served to deepen a wonder we have long felt that the Germans should, as far as our knowledge goes, take so small a part in the kinematograph trade. Whatever other industry they engage in they seem to rapidly acquire pre-eminence —whether it be the making of phonographs or commercial motors or what you will. But look at the pages of any periodical devoted to the living picture trade and you will rarely find a German firm mentioned. It is possible that the Germans are not so passionately addicted to the kinematograph as we, judging them by our knowledge of the rest of the continental nations imagine them to be, but this hardly appears to be the case when it is remembered that the Gaumont, Pathe and Urban Companies have all offices in Berlin. The German public can scarcely be smaller than the English one, and England, with the possible exception of France, stands first as regards quality of films and with no exception at all, easily first in enterprise of the description which has led to the various recent expeditions to foreign countries. There may be more German makers than we are aware of, but it certainly does not point to their possessing the smartness with which they are generally credited, that their product should be unknown in any market but their own.

Contrasted with this state of affairs, the pushfulness of the French makers stands out all the bolder. The French are not usually pointed out as a keen business nation, and when a political prophet of evil wants to scare us it is to German competition mainly that he draws attention. Yet in almost any industry you can name, the French take a high place. Until recent years, they were in a class by themselves as makers of antomobiles and a motoring friend assures us that the English are their most serious rivals. Turning to an instance nearer home,

it is unnecessary to enlarge upon the position of French firms in the Kinematograph trade. The names of Pathé and Gaumont occur to everyone immediately. Though the latter owes its success in a great degree to the subjects made in England, I suppose it will be admitted that it is endebted somewhat to the experience of its French founders. Pathés subjects are all Paris made and it is unnecessary to allude to their reputation. Possibly the Germans will come along with a rush, but as things are at present, it is rather gratifying to us to reflect that we can claim the lead in at least one particular.

The recent booklet by Mr. Urban on the possibilities of the kinematograph in the educational field has created a great deal of interest in at least one branch of special training. We refer to the education of the deaf and dumb. Few people realise what a large number of people there are in the country afflicted in this way. There are institutes for the deaf and dumb in practically all the leading towns—the principal at London, Doncaster, Margate, Derby, and Manchester, and the keenest interest is being evinced in the kinematograph as a educator by the teaching staff in each of them. Of course the sense of sight is practically the only one which can be relied upon to teach those deprived of hearing and the use of living pictures should take a heavy load off teachers' shoulders.

Economical Method of Making Lantern Slides.

HINTS TO POPULAR LECTURERS.

Some years ago I was asked to lecture on entomological subjects. To make the addresses more interesting, I wished to illustrate them with coloured lantern slides, but found that the preparation of such slides in the ordinary way would involve a cost out of all proportion to the importance of the matter. I therefore resolved to make them for myself. After trying a great many experiments and spoiling much material, I adopted a system of producing slides which served my purpose very well, and, as it may be useful to others, I shall briefly explain the process.

The requisites are—a sheet of the *transparent* paper used by publishers to wrap up new books (I tried many papers, but this produced the best results), a sheet of stout cardboard, a sheet of bronze paper for binding, a small bottle containing a special varnish composed of about equal parts of Canada balsam and turpentine, a small bottle of turpentine, two camel's hair brushes (one for the varnish and one for the turpentine), and the appropriate water colours, Chinese ink in solution, and coloured inks.

Cut eight slips of cardboard, each three inches long and a quarter of an inch broad; arrange four of these to form a square of three and a quarter inches; secure the junctions temporarily with slips of adhesive paper (*e.g.*, the edges of postage stamp sheets) to hold them in place until they are glued; cut a piece of the transparent paper three and a half inches square; spread a thin coat of glue over the upper surface of the slips forming the cardboard square; stretch the transparent paper upon these tightly, allowing about quarter of an inch to project all round; glue the remaining four slips of cardboard upon the transparent paper above the other four in such a manner that the junction in the lower frame is, in each case, covered by a solid part of the upper frame—if you do not do this, the frame will be weak at the junctions—place the whole under a heavy book to dry; when dry, trim off the projecting edges of the transparent paper. You will then have a slide of transparent paper, three and a quarter inches square, securely held between a double frame of cardboard.

Choose one side to be the "front," and upon this side draw the outline of your subject. first lightly in pencil and then clearly in Chinese ink. You can easily trace it, if you wish, by laying the slide upon the copy. Write the name and any lettering which may be needed with the latter fluid. Upon the "back," or opposite face, apply the colouring. Transparent water colours should be used for ordinary tints—gamboge, crimson lake, Prussian blue, etc. The colours should be rubbed up in water with a little soap. For bright tints, use coloured inks. Black should be laid on the "front," and should be made as opaque as you can.

When the colouring is perfectly dry, coat the slide once upon the "back" with the Canada balsam varnish. The varnish should be thin enough to spread freely with a camel's hair brush, but not so fluid as to run. The varnishing must be done while the slide is warm in order that the surface may be free from streaks and blemishes. I used a tin plate, set on a tripod above a spirit lamp. As the tin plate quickly became hot, I raised the plate an inch above it upon two pieces of wood. one fixed at each end of the tin, three inches apart. The ends of the slide were held upon the blocks by bent pins to prevent curling.

When the varnish is dry, give the slide a coat of turpentine on the "front." Finally, bind the edges neatly with bronze paper, and fix a small piece of white adhesive paper on the upper edge of that face of the slide which is to be turned towards the light in the lantern.

The description may seem a little complicated, but the process is much simpler than it reads. The slides are quickly made. They have many advantages—are cheap, occupy little space, are extremely light, can be conveniently sent by post, and are not easily broken. They are not so clear as glass, but are quite distinct. They serve admirably for the exhibition of temporary diagrams, figures, maps, inscriptions or illustrations, during lectures or class instruction, and of sketches, caricatures, or cartoons, for home entertainment.—H. H. B.—*The Weekly Scotsman.*

When Mr. and Mrs. Brinsmead, of pianoforte fame, celebrated their seventy years of married life, photos. and living pictures were taken of some of the proceedings. In the evening the 500 workers of the firm were entertained at the Camden Theatre and great enthusiasm was caused in the entr'acte by a bioscope display representing Mr. and Mrs. Brinsmead sitting side by side on the lawn, and showing a crowd of the workers as they were photographed directly after the ceremony. As the guests were leaving the theatre a bluejacket rescued a boy from the canal close by. The sailor was brought to the theatre and regaled with champagne.

Brevities.

The Hepworth Manufacturing Co. have secured the kinematographic rights of the Irish International Exhibition at Dublin.

The Rev. Charles B. McClellan is about to start a high-class music hall as a feature of the Fairhill Baptist Church, Philadelphia. His plan is to construct a new church in the form of an auditorium, where high-class vaudeville performances, interspersed with moving pictures, will be followed by a Gospel address given on a Saturday night. We trust he will use discretion in the selection of the American films!

During the visit of the Bath and West Show to Newport Mr. J. Phillips Grahame arranged a program of animated pictures at the Tredegar Hall, Newport. This is the first time these pictures have been shown in the town. A special photograper was busy in and around the town during the week, and some interest was added to his perambulations by the fact that persons recognising their own photograph at the Tredegar Hall were promised 5s.

The Prince's, Poplar.—The success of the kinematograph, which is now the feature of the entertainment, has exceeded the expectations of the management. The repertoire is varied and includes "The Wonders of Canada," "Bonnie Scotland," "Snow Sports in Switzerland," "The Rajah's Casket," "The Stepmother," "The Child's Revenge," "The Early Bird," "How to Make Time Fly," "An Exciting Honeymoon," and "The Haunted Hotel."

The comic side of life is often times shown on the music-hall bioscope and whilst most of those pictures are studied and arranged for effect, one now and then happens upon an unrehearsed episode. Those wicked people who laugh at another man's downfall would probably have liked to see a picture at the Bank the other evening. An old four-wheeled cab was passing, with a load inside and out. Father, mother and four children in; a big box and a perambulator out. Suddenly the perambulator fell off. Father looked out of the window to see what was wrong; and the cabby and the horse looked sleepily on. Father had to get out of the cab and nearly kill himself in his endeavour to hoist the baby carriage on to the cab again.—*Islington Gazette.*

Correspondence.

[We do not accept responsibility for the views expressed by our correspondents.]

PIRACY.

TO THE EDITOR "THE KINEMATOGRAPH & LANTERN WEEKLY."

SIR,—Referring to a letter which appeared under this heading in your last week's issue, it seems hardly necessary for us to point out that, as far as this firm is concerned, no refutation of the charge of piracy, which by imputation lies upon the three firms mentioned in the published extract from the "Rivista Fono-Cinematographica" of Milan, is called for.

We have never stooped to the dishonest practice which a well-known delinquent in the trade has marked down as its own peculiar line of policy. The comparison of advertisements during the last two or three years will prove at once that in innumerable instances our successful films have been followed by re-staged copies, often under the same titles, by another firm, and it is common knowledge as to who is the victim, and who the pirate.

It is moreover with regret not unmingled with a certain amount of contemptuous amusement, that we have learnt that another concern hitherto considered respectable, is following in dishonest footsteps, which they have up to now affected to condemn, by copying and re-staging our Chronophone subjects. It is certainly disgusting, even though flattering, to find the would be aspirant for the honours of the singing picture business, which, as all the world knows has long been identified with this firm, and which has cost us many thousands of pounds and years of labour to develop, should cast all scruples to the winds and commence their career in the new direction on lines of slavish imitation, not to speak of common theft and plagiarism.

We must, we suppose, for the present accept such competition as another tribute to our prominence in the trade, but we believe a remedy will be forthcoming sooner than most of those concerned expect.

In conclusion, let us say that we have never yet found it necessary to rob other people's brains or film catalogues for our ideas, nor have we ever had need to trade upon the reputation or work of any other concern.

Yours truly,
Per Pro THE GAUMONT Co.,
A. C. BROMHEAD.
Manager.

WHERE THE

KINEMATOGRAPH & LANTERN WEEKLY

CAN BE OBTAINED

The Publishers,

E. T. HERON & CO.,

Tottenham Street, Tottenham Court Road, W.

City Agents { SOUTHWELL, 27, Ivy Lane, E.C.
BRETT, 5, Pilgrim Street, E.C.

DUNSCOMBE, 5, St. Augustines Parade, Bristol.
HOUGHTONS, LTD., 89, High Holborn, W.C.
FALLOWFIELD & SONS, 146, Charing Cross Road W.C.
PANZETTA, & Co., 72, Charing Cross Road. W.C.
SANDHAM & Co., 92, Northgate, Blackburn.
HUGHES & SON, 59, Fenchurch Street, E.C.
MORLEY & COOPER, 271, Upper Street, Islington, N.
WILKIE, E W., 114, Maygrove Road, W. Hampstead, N.W
GREENLAND & Co., 50, High Street, Newport, Mon.
BAND OF HOPE UNION, 59, Old Bailey, E.C.
REDFERN & Co., 53, Surrey Street, Sheffield.
WALTURDAW Co., 3, Dean Street, High Holborn, W.C.
BUTCHER & SONS, Camera House, Farringdon Avenue, E.C.
VITAGRAPH Co., 10, Cecil Court, Charing Cross Road, W.C.
GAUMONT & Co., 5-6, Sherwood Street, Piccadilly Circus, W.
HEPWORTH LTD., 15-17, Cecil Court, Charing Cross, W.C
NEW BIOSCOPE Co., 5, Cecil Court, Charing Cross, W.C.
URBAN TRADING Co., 48, Rupert Street, W.
EDISON MANUFACTURING Co., 25, Clerkenwell Road, E.C.
NEWTON & Co., 3, Fleet Street, E.C.
THORN & HODDLE, 151, Victoria Street, S.W.
TYLER, W., 48, Waterloo Road, S.E.
BEARD, 10, Trafalgar Road, Old Kent Road, S.E.
SERVICE Co., 292, High Holborn, W.C.
BRITISH OXYGEN Co., Great Marlborough Street, Manchester.
PATHE FRERES, 31, Charing Cross Road, W.C.

Wholesale Agents for the Colonies:—

Messrs. GORDON & GOTCH, London, Melbourne, Sydney, Brisbane, Perth, Wellington, N.Z., Christchurch, N.Z., Auckland, N.Z., Launceston (Tas)., etc. (South Africa—Central News Agency, Ltd.)

Latest Productions.

The Gaumont Co.

A Rogues Redemption	410 feet
The Derby, 1907	348 ,,
The Story of a Modern Mother ...	375 ,,
Good Night	20 ,,
Snapshots in Monte Carlo	185 ,,
Scenes in Algiers	400 ,,
The Housekeeper's Tea Party... ...	435 ,,
The Pay Master	390 ,,
Salomé	510 ,,
The Lost Halfpenny	310 ,,
Babies Misfortunes	350 ,,
Orange Peel	245 ,,
Quarter Day	290 ,,
The Man that Swallowed the Clock ...	525 ,,

Urban Manufacturing Co.

Hankey Pankey Cards	222 ,,
A Baffled Burglar	385 ,,
International Horse Show at Olympia ...	— ,,
King and Queen of Denmark arriving at Portsmouth...	175 ,,
King and Queen of Denmark at the Guildhall, June 10th	— ,,
Bumping Races at Cambridge	200 ,,
The Derby, 1907	215 ,,
Great Boxing Contest, Driscoll v. Bowker	860 ,,
Duel in All Ages	360 ,,
Egypt—Cairo to Khartoum	800 ,,

Vitagraph Co. of America.

The Pirates Treasure	715 feet
Stolen Pig	550 ,,
A Square Deal	425 ,,
Forty Winks	270 ,,
A Horse of Another Colour	425 ,,
One-man Baseball	280 ,,
Bunco Steerers	— ,,
The Slave	— ,,
How to Cure a Cold	— ,,

Pathé Frerès.

Late for Lunch	297 ,,
The Reluctant Dog	297 ,,
Life's Reality	696 ,,
A Drama of the Riviera	510 ,,

Hepworth Manufacturing Co.

The Man Who Could not Commit Suicide	275 ,,
Sister Mary Jane's Top Note	100 ,,

Walturdaw Co.

The Mikado (Cinematophone Living Pictures)	— ,,

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Instances where Gaumont's Chronophone has proved itself a great success at some big affairs in different parts of the country are multiplying themselves every day. A few weeks ago the singing and talking pictures made a hit at York. Last week at Tuby's Coliseum, it almost eclipsed the silent pictures which were showing at several places in the town. It has also been making enthusiasts of the Irish.

Again, at the London Hippodrome the Chronophone continues in favour. It is now more than seven months since it made its first appearance at this great centre of amusement and it has now made its 310th performance there and yet the interest and hearty appreciation of the large audiences which daily and nightly fill the great hall are unabated. The Chronophone is undoubtedly a remarkable invention. In every instance the synchronism of the movement and sound is perfect—evidently the invention is the outcome of much time and labour. It is gratifying to note that such famous impresarios as Kemp, Proctor, Taylor, Cole, Tuby, Pringle, Miss Appleby, Harry Rickard and Oswald Stoll are keen supporters and users of the Chronophone. Many of these men swear by it. And all of them have done well with it.

The Oxford Historical Pageant is still going forward and its preparation is attracting the attention of every grade ot society. It has the patronage of the entire representative Royal Household of England. Seats were reserved for the Royal Family some days ago. The Gaumont Company who, as mentioned last week, hold Kinematograph rights, are publishing an interesting booklet on the Pageant giving full details and particulars of the scenes and many historical points of importance in connection with the subject. The Gaumont Company will gladly forward one of these booklets free on receipt of post-card. Every showman who intends taking advantage of such an exceptional opportunity for obtaining a good thing in pictures should be beforehand with Gaumont's.

We had the pleasure of seeing the Urban "Cairo to Khartoum" film during the week. It is a beautiful picture of Egyptian life and scenery, and the section showing the Sphinx and Pyramids, and those of the Assouan Dam and the huge temple of Abu Simbel are perhaps the best of the subject, which also includes a picture of the procession of the Holy Carpet and of the Khedive with his escort of native cavalry. The Urban Co. also showed us a clever trick film called "The Hanky Panky Cards." A "magician" manipulates a pack of cards in various ingenious ways, and finally the "picture cards" become animated. The King and Queen step from their cards and give occular evidence of their affection and retire. In similar style four aces, each with a smiling face in its centre appear in a row and roll over and vanish. At the end the whole pack appears, with a smiling "Joker" in the centre. The illusions are most cleverly done

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The same firm have a good comic in the "Baffled Burglar." The burglar breaks into a drawing-room, but is surprised by the lady of the house, who has athlete power of no mean order and so ill-treats the burglar that he consents to nurse the baby until the husband comes home. He escapes by liberating a couple of mice from a cage. The lady fears the mice more than she did the burglar and the latter escapes while she is engaged in dodging the animals. Dropping out of the

window the burglar falls into the grip of the house dog. The lady and her returned husband come out and chase the burglar, to whom the dog is still sticking considerably closer than a brother. The burglar at last hangs on behind a motor but the dog still holds on. The motor drags them both through a country stream and the pursuers in another motor come up in time to take the burglar prisoner.

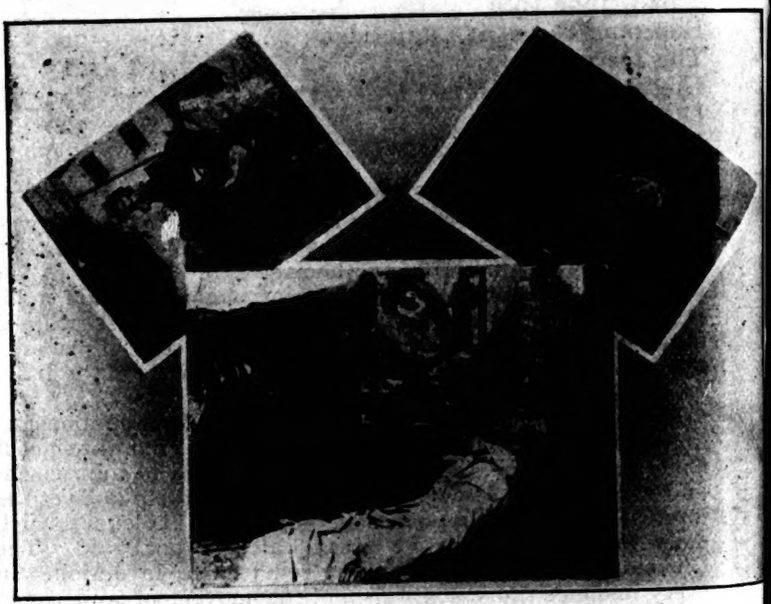
The Urban Company have secured pictures of the King and Queen of Denmark as they arrived at Portsmouth and on the occasion of their visit to the Guildhall, and we understand they are adding further films recording the events of the visit. They are also snapping the incidents of the big Horse Show at Olympia, and have another topical subject showing the "Bumping Races" at Cambridge.

Pathé's have done well in following up "Palmistry" by another subject of a similar kind, for the latter was one of the best films ever shown us at their projecting room, and it by no means exhausted the possibilities of its central idea. This week they have woven a clever story round a schoolboy who decides to play truant, and after putting his books into a sewer proceeds to enjoy himself by aping the man about town at cafés and in the streets. He meets a beggar who tells him he is ignorant of the realities of life—this is on a sheet of paper which is shown on the screen—and then sells him a magic glass. The boy looks through the glass at various people, and is enabled to see them as they really are—the scenes he witnesses being shown by a circular picture. In this way, as he sits outside a café, a lady and gentleman, well dressed and proud, enter an automobile and drive away—but not until the boy has brought the glass into play. By its aid the couple are seen at home, where it is shown that they are keeping up a good appearance while actually very poor, for a man enters with a bill which they cannot pay, and the gentleman shoots himself. This effective piece of satire enjoys the title "Pride," and we have illustrated in a similar way "Avarice," "Love of Good Living," etc. The former shows a beggar who craves alms, but when the glass is levelled at him, is shown in his garret gloating over a pile of notes and gold. The latter is a picture of a portly man who leaves a restaurant with every appearance of satisfaction, but the deadly glass shows him in the grip of gout, vainly repenting of his partiality for the good things of this world. Another effective scene is that showing a ballet dancer as she appears to the audience and as she is at home by the bedside of her dying child. Each phase of this subject is heightened in effect by the gesticulations of the boy as he rehearses the scene just revealed to him. "Realities of Life" is the title.

The traditional belief in a dog as a safeguard against burglary leads a gentleman, who comes home to find his house rifled, to set out immediately for the dogs' home to secure a guardian. He chooses a dog without difficulty, and sets out to take it home on a string. A series of ludicrous incidents follow, for the dog has a liking for the "home" from which he has been taken, and makes strenuous endeavours to get free. The struggle between the man and the dog becomes funnier and funnier, the dog always holding the master hand and eventually pulling him along at the end of the leash as it makes its way back to the home. Down banks, into people they go, and at last into a river, from which the dog emerges victorious and runs back to the home dragging behind him a piece of soaked cloth, which is all that is left of his "master." "The Reluctant Dog" is the title of this subject.

"A Riviera Drama" is also issued by Pathé. A handsome gipsy captures the heart of a Russian married lady, who invites him into her house during her husband's absence. While they are embracing a servant enters and sees them, steals out unnoticed and brings back the husband, who shoots the gipsy and kills the wife. There are several noticeably pretty scenes in the course of this rather grim story—one in particular of a rocky sea coast, where the body of the man is thrown over the cliff into the water. "Late for Lunch" (Pathé) is a chase comic pure and simple and a good one of its kind, an amusing feature being a poodle which picks up a girl's basket and joins in the pursuit of the hurried man, with the girl at its heels.

The Vitagraph Co., have a large crop of useful subjects this week. One of the most ingenious is "Forty Winks." "Blinks" is awakened by the alarm clock, which has been set for eight o'clock. He jumps out of bed, looks at the clock, then decides to have just "forty winks" more. A dream is then shown in which he jumps out of bed, gets into his clothes and rushes downstairs, knocking over a chambermaid who is just ascending. He devours his breakfast in railroad station time, grabbing everything in sight, much to the disgust of the other boarders. Then, looking at his watch, and finding he has barely time to catch his train, he springs up from the table, carrying the cloth, dishes and everything else with him. Rushing out of the front door he collides with the baker, who is just entering the house. While in his mad rush down the street he runs into a nursemaid with a baby carriage, a cyclist and several pedestrians. Seeing a wagon standing at the curb he jumps into it and orders the driver to lash his horse, but when the wagon starts the wheel comes off and they are both spilled out. He runs along a little further, engages an automobile, which starts away rapidly, and tears along at a frightful speed, cutting around corners and zigzagging along the road in a truly awful manner; suddenly it explodes and Blinks wakes again and finds himself still in bed with the clock showing just five minutes past eight. His strenuous dream has occupied only a few minutes' time since the alarm went off.



The Vitagraph Company is also making a feature of "A Horse of Another Colour" which is the story of two "confidence trick" men who themselves fall into a very simple trap. They are seen, in the first scene, abstracting a white horse belonging to an old farmer, whom number one engages in conversation while number two takes off the horse. Next, behind a convenient hay stack, they are shown painting the horse black and adding a long tail and otherwise disguising it. With an unusual degree of impudence they then take the black horse to the farmer and succeed in selling it to him. Before they leave, one of the villains has made an appointment with the farmer's daughter, to meet him in half an hour. After the vendors have gone, the farmer proceeds to wash his horse and, of course, quickly discovers the fraud. Discovering the appointment made with his daughter, he lays a

plan for the capture of the thieves. Dressing himself in his daughter's sun-bonnet, wrapper and apron he drives off in the farm waggon—in which he hides several lusty farm hands. The finale can be imagined—the confidence men go to meet the "girl" and find themselves in the grip of several sturdy yokels.

The "Hepwix" subjects this week, as always, are of a handy length—one 275 ft. and the other 100 ft. The latter is the length of "Sister Mary Jane's Top Note," a subject which, if it is short, cannot be said to be lacking in incident. Mary Jane has a belief in her vocal powers, and calls on a professor of music for lessons. The unsuspecting teacher takes his seat at the piano and Sister Mary stands at his shoulder and lets off her very best chord, with results which we have never previously observed to follow vocal exercise. The pianist falls to the floor, where he writhes in pain, and the furniture begins to jump from the ground and overturn as though an earthquake had struck the room. The lady continues the note, and the carpet then curls up and the wall-paper shows signs of agitation. The distracted pianist puts her in a box and fastens it, but it bursts open and she emerges, and we leave her still singing.

The Hepworth Co.'s other film is "The Man Who could not Commit Suicide," and is a decidedly novel conception. A young man is desperately in love with a pretty girl and declares his passion, but is rejected, and becoming despondent resolves to put an end to his life. His first essay in this direction is made by means of a piece of tubing which he fastens on the gas bracket, and then carries through the keyhole of a cupboard. He is foiled by his dog, which drags the tube away. Regarding this as an omen, the hero makes another attempt to secure the lady's hand, and is again refused. This time he obtains a rope, and climbing on a fence fastens it to the branch of a tree and jumps to earth. The rope parts in the middle, and the lover picks himself up and calls once more on the lady, to be once more driven away. His final attempt is made by getting in a barrel which is gradually filling with water from a tube fixed to a tap near by, and he looks like succeeding at last when the lady, who has relented, drags him out of the tub and carries him off in her arms.

The Walturdaw Co., have secured a series of pictures and records of the "Mikado" for their Cinematophone, in making which they were fortunate enough to have the assistance of Mr. Geo. Thorne, the original Ko-Ko.

The Question of Jets

By C. D. Bishop. (W. C. Hughes & Co.)

Your correspondent is one of the few who desire to be thorough, and, after 30 years, sadly confesses that he has not mastered his craft. His position is like that of hundreds of others who use jets.

He asks, why not have a tabulated scale of candle power, for elecric lamps and jets. With arc lamps, candle power must ever be an approximate figure, as there is no authenticated apparatus for measuring candle power, of big arc lamps. It has been tried in technical institutions without success. By far the best way to denominate electric arcs is by the power of *Watts* absorbed. By measuring the current in Amperes flowing, and the difference in pressure in volts between the carbons, these figures multiplied together, give the value in power, in Watts. We could then speak of 500 Watt arc, and 2,000 Watt arc.

The first point lost sight of in illuminants for projection work, is the power after it has passed through the condensers, it matters not what it was before, hence candle power is of little use as a calculation, and very misleading to many.

If it were possible to get 3,000 candle power from a jet, after the light had passed the condenser, arc lamps would only be used, under compulsion.

Your correspondent is desirous of obtaining the best light with tanks, equal to the best hermatic cylinders, and to see a table drawn up similar to the following—

Bore of nipple 2 mm,; gas consumed, 5 feet per hour; light obtained, 700 candle power.

In the "art of projection," (Hughes and Co., Brewster House, Mortimer Road, Kingsland, N.), pages 80-1, is given the different pressures of the gases on water gauge, with different weights, and with the gas bag in various conditions of fullness, and the pressure on the gauge is seen to be very erratic, although bore of nipple and other conditions are constant. We are measuring the pressure before it enters the jet, but the real crux of the thing is to obtain the correct and best mixture of the gases with the particular jet in use.

Jets of different make and construction, but the same bores to the nipples, will vary as much as 25 per cent., in light-giving power, and gas consumption. The jet that gives the greatest illumination need not consume the greatest amount of gas, and generally with large bone jets, a point is reached where the gas may be forced through, without adding to the luminosity.

Of recent years jets have been constructed with large bores, and orifices, taking as much as 16 feet of gas (say oxygen) per hour, but this has not given us a jet of twice the illuminating power, when compared with a jet only taking half this quantity.

With the crude jets met with in light boxes the consumption is very great, in proportion to the light obtained.

There is a science in the construction of jets, that is only fathomed by great experience, no set rule will answer, under the same conditions, only an average can be struck, and the possibility of standardizing. Nipples, consumption and candle power is out of the question. There are jets and jets, and only the actual constructors know the difficulty in keeping all their jets at their highest standard of power, even with all conditions equal, at least so far as we can judge, for the axiom says, "Things which are equal to the same thing, are equal to one another," and axioms never lie.

Bioscope Operators Association.

The next meeting of the Committee will be held on Tuesday, June 18th.

Shortly before he left for Dublin, where he is engaged with "Hale's Tours," a presentation was made to Mr. Merritt, who acted as Hon. Sec. of the Association and was responsible for a good deal of the preliminary work. It took the shape of a leather case with a silver plate inscribed "A token of respect from the B.O.A. for service rendered by Mr. Merritt as Hon. Secretary."

The Trade in Other Lands.

Latest American News.

BY OUR OWN CORRESPONDENT.

EXAGGERATED DANGERS OF FILM SHOWS.

THERE are several useful books on the kinematograph in existence, but there appears to be room for another of the most elementary kind. This would be for the information of the writers in the lay Press, and would probably have to be printed mainly in "capitals."

At present it is the custom over here to exaggerate every slight mishap at a kinematograph show and to put down every accident which happens to the films, though it may not have the slightest connnection with them.

"Moving Pictures Burn Down Another Theatre" is the usual style of heading over here. In the case which was headed in this way, investigation went to show that the fire originated from wiring on the stage, while the living picture machine was stationed in the front of the house! In another case people were informed that "The Picture Machine Did It"—a careful perusal of the account of the fire revealed no mention of the kinemafograph at all, and another cause altogether was assigned for the blaze. These are only two instances out of many, and it seems as though a reporter, given a fire to "do," puts it down to the films as a matter of course. The natural consequence is that fresh restrictions are placed on the already overburdened backs of the showmen, and that the public is frightened to visit the shows. A non-inflammable film would be a blessing indeed in this country!

Jefferies, the prize-fighter, now a farmer in California, and it is said that a kinematograph firm is negotiating with him for a series of films representing Jefferies in his duties about the farm. The only drawback is said to be the champion's idea of a fee, which differs considerably from that of the firm in question. Jefferies is possibly going to Europe in the autumn, and if so the films will probably go with him and be shown at the exhibitions of boxing which it is stated he will give in England and other countries.

Trade Notes from France.

FROM OUR OWN CORRESPONDENT.

A SURVEY OF PARIS KINEMATOGRAPH THEATRES.

I ALLUDED in a previous letter to the large number of kinematograph theatres in Paris. Some further information on this subject may be of interest.

First of all I should like to point out to those who preach the doctrine of an "off season" that fifteen new theatres of this kind were opened in Paris between the 13th and the 20th of May—the "dead" season! I am not certain as to the exact number of these places now open, but is well over fifty. An authority who ought to know, estimates that Paris could easily support three hundred, and he prophesies that the city will one day have a thousand halls. After that the largest output of the present day seems trifling in comparison to what appears likely to be the rule in a few years. There is no doubt that more companies will arise, and if the increase in public support in other countries is proportionate to that of France, double the number of those at present engaged would not be too much. By the time it has seen fifty years of life the kinematograph industry—of France, at least—should be of far greater importance than that of talking machines—another rapidly grown trade.

The general appeal of the kinematograph is realised even to-day, while it is but a child, for who does not know the "living picture," and enjoy one or more kind of them? The pictures are always fresh, one does not tire of them as of the phonograph—in fact, a "kinematograph habit" is one of the easiest to form, and I know of people who after seeing one show have gone to all which came within their reach. Then, already costly expeditions to distant countries in search of pictures are not unknown, and still more ambitious projects should become the rule when a larger market fails to be supplied. The authority I have already quoted estimates that a kinematograph theatre for every 10,000 people in Paris would be a proper proportion. He points out that a large proportion of this 10,000 are people whose age, health and leisure permit them to visit entertainments, that four-fifths of them lack the money to visit the theatre, while all can occasionally obtain the smaller fee asked for admission to these entertainments. The possible public in Paris for film shows this gentleman puts at 2,000,000—which at a moderate sum per head would mean the expenditure of 8,000,000 francs per annum.

Two companies have just been formed, with a total capital between them of 4,000,000 francs, which will shortly open several new picture theatres. All of these, of course, mean a greater demand for films.

Truly the kinematograph, if an infant, is a lusty one, and rapidly growing!

VIEWS AND FILMS INDEX.

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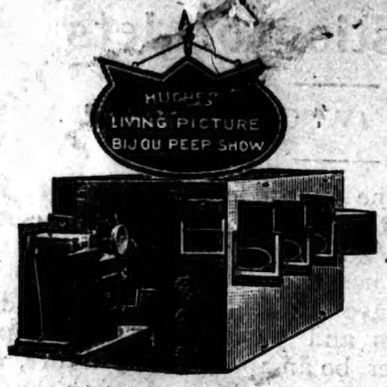

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